

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE NEW EGYPTIAN GALLERIES

ON Monday evening, November 6th, the new Department of Egyptian Art will be opened with a reception to the Members of the Museum and other specially invited guests, and thereafter it will be accessible to the public. It is with peculiar satisfaction that this announcement is made, because no department of the Museum illustrates more forcibly the extraordinary growth of its collections, both in size and importance, during recent years, or better demonstrates the policy of its Trustees to include within its scope representative examples of every great epoch of artistic activity which has a lesson for the people of our own time. The abundance of original material of a high order which is now about to be offered to our visitors will, we feel confident, come as a revelation and a surprise, and to none more than those who were familiar with our Egyptian collection in its former state. Less than five years ago that entire collection was contained in the corridor at the right of the main staircase. It included objects, many of them important, which had been acquired principally through chance, by gifts and otherwise, and which were largely unrelated to one another, representing but a few periods in the long course of Egyptian civilization. To-day it fills more than comfortably ten galleries, arranged in historical sequence, so that the visitor who passes from one to another, following the order in which they are numbered, can trace the whole history of

Egyptian art from its crude beginnings in pre-dynastic times to its last expressions in the Coptic period. In other words, he will cover a span of some 4,500 years, from about 4000 B.C. to the seventh century A.D., and this almost exclusively with original material, the few reproductions which are included having been added mainly for purposes of illustration. Moreover, much of this material, which is of great importance to a knowledge of Egyptian art, is still unpublished and as yet practically unknown outside of the Museum.

In view of these facts, a brief sketch of the history of the collection will be of interest to the readers of the BULLETIN. It owed its beginning to the interest taken in the subject by a former Trustee of the Museum, the late Joseph W. Drexel, who in 1879-80 presented certain casts of Egyptian sculpture which he had purchased of Lieutenant H. H. Gorringe, and in the following years he added from time to time small original objects, such as vases, amulets, terra cottas, and Ptolemaic coins, some as gifts, others as loans. After his death in 1888, his widow, in 1889, presented all the Egyptian antiquities which he had deposited on loan, in conformity with his wishes. Lieutenant Commander Gorringe will be remembered as the one who brought the obelisk known as "Cleopatra's Needle" from Alexandria to New York; and in 1881, after its formal presentation to the city, he gave the Museum two of the four bronze crabs which had been placed under it by the Romans when they had transferred it from Heliopolis to Alexandria. In the same year

Samuel L. M. Barlow gave some specimens of Egyptian pottery. In 1884 James Douglas, Jr., deposited his large and interesting collection of Egyptian antiquities in the Museum as a loan, and five years later presented it. Subsequently he made extensive additions to his gift. Meantime, in 1886, the Museum made its first purchase of Egyptian works of art, a purchase which is memorable not only for the importance of the objects acquired, but because it was the beginning of the friendly relations between the Museum and M. Gaston Maspero, the Director General of Antiquities in Egypt, by which we have benefited so largely in recent years. Through M. Maspero's interest the Museum was able to purchase part of the contents of a tomb of the XX dynasty which had recently been opened, consisting of mummies and painted sarcophagi, together with a rich assortment of tomb-furniture and paraphernalia, in a fine state of preservation. These are now exhibited in Rooms 7 and 10. In the same year a valuable collection of Coptic textiles was purchased, and this was greatly enriched in 1890 through the generosity of George F. Baker, with the result that our collection of these textiles became one of the largest in any museum. A portion of it is now in Room 9, and the rest is for the present in the Textile Study Room, where it is accessible to all who may wish to examine it.

In 1885 began the series of annual gifts from the Egypt Exploration Fund, to which the Museum owes much important material. Other notable gifts received in the years immediately following were forty-three scarabs and amulets from John L. Cadwalader (1903), the Farnam collection of small antiquities—chiefly bronzes, ushabtis, and the large series of Ptolemaic coins in the Gold Room—which was given by the late D. O. Mills (1904), and the Ward collection of scarabs, given by J. Pierpont Morgan (1905).

This brings us to the most important event in the history of the collection, and the one to which its recent rapid growth is almost entirely due—namely, the organization by the Trustees, in 1906, of the Department of Egyptian Art, with Albert M.

Lythgoe as its Curator. This step, which was taken after careful deliberation, meant that the Museum intended to make full recognition of Egypt as one of the great artistic countries of the past, and to devote a proportionate amount of space and funds to the purpose of enabling our public to understand and appreciate its art. Mr. Lythgoe's knowledge of the subject, and his seven years' experience in active field-work in Egypt made him eminently qualified to carry out the aims of the Trustees. Under his direction the department has been developed, and its work executed, with the aid of the Assistant Curators who have since been appointed, Arthur C. Mace, Herbert E. Winlock, and Caroline L. Ransom. Wishing to take advantage of the present extraordinary opportunities to obtain material from original sources, and to secure it under conditions which permitted a scientific study of the data attending its discovery, Mr. Lythgoe obtained for the Museum from the Egyptian authorities concessions to excavate at three promising sites, representing three important periods of Egyptian art,—the pyramid field of Lisht, about thirty miles south of Cairo, the Oasis of Kharga, situated in the Libyan desert, about one hundred miles west of the Nile, and the palace of Amenhotep III at Thebes. Excavations have been made at all three of these sites, but are not yet completed at any one of them; in fact, those at Thebes were begun only during the past season. Nevertheless, the splendid objects from each which are now about to be shown in the Museum, amply demonstrate the wisdom of the selection. Lisht has proved rich in sculptural and other important material of the XII dynasty (about 2000 B.C.); Kharga contains the great temple of Hibis built by Darius, from which comes the magnificent polychrome capital in Room 8, besides a quantity of Coptic sepulchral monuments yet to be examined; and the palace of Amenhotep III gives us one of the few known examples of the complete plan of a royal dwelling at the time when Thebes was at the height of its power. It should be observed that as the Museum had no funds of its own which could be properly devoted to excavations, this part

of its work has been made possible by the generosity of a friend, who wishes his name withheld. Readers of the BULLETIN have been kept informed from time to time of the progress of these excavations, and it is therefore unnecessary to enlarge upon the subject here.

The fact that the Museum has had an expedition in Egypt has been the means of its securing valuable material from two other sources as well as from its excavations. It has placed us in a position to purchase works of art at first hand from local dealers, before they passed into the European market or were caught up by other museums and private collectors, and it has enabled us to obtain things of the highest importance directly from the Egyptian government. Of both these opportunities full advantage has been taken, with the result that the collection has been enriched to an extent which would otherwise have been impossible. Here again acknowledgment is due M. Maspero for the extremely friendly spirit he has constantly manifested toward the Museum, and the active interest he has taken in its growth. The law of Egypt permits the exportation to public institutions in other countries of all works of art which are not needed for its own collections. This law he has always interpreted with entire fairness toward us, and with the evident desire to help in making our collection representative of Egyptian art at its best.

Finally, it is a pleasure to record the fact that what the Museum has been doing out of its own resources to develop its Egyptian collection has not weakened the interest of donors during the last few years. Important gifts continue to be received from the Egypt Exploration Fund, in recognition of the subscriptions it receives from New York, and since 1906 similar recognition has been made by the Egypt Research Account, of which Professor W. Flinders Petrie is the head. Among private donors especial mention should be made of Messrs. J. Pierpont Morgan, who has recently contributed some of the most beautiful objects in the collection, and Theodore M. Davis, who has given and lent material of exceptional value, both historically and artistically, from his excavations in the Valley of the Kings; also

of the daughters of John Cardwell, for the gift of their father's collection, and Miss Helen Gould, whose gift last year of the Murch Collection was one of the most important yet received.

It had been the intention of the Museum to issue a special supplement to this number of the BULLETIN, describing the new Egyptian galleries and their contents, in accordance with our usual custom upon the opening of new collections or departments; but the amount of material to be described has made this impracticable, and therefore a handbook, fully illustrated, has been prepared instead, which will be placed on sale at the time of the opening.

TEMPORARY LOAN EXHIBITIONS.—Notice has already been given of the exhibition of silver, which has been collected and lent to the Museum through the efforts of the Society of Colonial Dames of the State of New York, and that of colonial portraits, which exhibits will be displayed together in the room devoted to temporary loan exhibits (Gallery E 11, Second Floor).

Among the lenders of church silver, which embraces domestic as well as foreign-made silver, are the following churches:

Trinity Church, New York City.
Church of Zion and Saint Timothy, New York City.
First Presbyterian Church, New York City.
Scotch Presbyterian Church, New York City.
Collegiate Reformed Church, New York City.
Harlem Collegiate Reformed Church, New York City.
South Reformed Church, New York City.
Saint Ann's Church, Brooklyn.
Bushwick Reformed Church, Brooklyn.
Flatbush Reformed Church, Brooklyn.
New Utrecht Reformed Church, Brooklyn.
Flatlands Reformed Church, Brooklyn.
Saint James' Church, Newtown, N. Y.
Saint George's Church, Hempstead, N. Y.
Grace Church, Jamaica, N. Y.
Caroline Church, Setauket, N. Y.
Presbyterian Church, Setauket, N. Y.
First Presbyterian Church, Southold, N. Y.
First Presbyterian Church, Southampton, N. Y.
Saint John's Church, Yonkers, N. Y.
First Reformed Church, Tarrytown, N. Y.
Saint Matthew's Church, Bedford, N. Y.
Christ Church, Rye, N. Y.
Christ Church, Poughkeepsie, N. Y.
First Reformed Church, Kingston, N. Y.

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First Reformed Church, Albany, N. Y.
 Rochester Church, Accord, N. Y.
 Reformed Church, Claverack, N. Y.
 Christ Church, Shrewsbury, N. J.
 Saint John's Church, Salem, N. J.
 Saint Mary's Church, Burlington, N. J.
 Trinity Church, Newark, N. J.
 First Presbyterian Church, Trenton, N. J.
 Trinity Church, Swedesboro, N. J.
 Saint Peter's Church, Perth Amboy, N. J.
 Amwell First Presbyterian Church, Reaville, N. J.
 First Presbyterian Church, Rahway, N. J.
 Connecticut Farms Presbyterian Church, Union, N. J.
 Reformed Church, Readington, N. J.
 Bergen Reformed Church, Jersey City, N. J.
 Baptist Church, Morristown, N. J.
 First Presbyterian Church, Newark, N. J.
 Saint Peter's Church, Lewes, Delaware.
 Christ Church, Dover, Delaware.
 Holy Trinity Church, Wilmington, Delaware.
 Christ Church, Bruton Parish, Williamsburg, Va.
 First Presbyterian Church, Frankfort, Ky.

The domestic plate includes only the work of New York silversmiths from 1668 to 1820.

The twenty-nine portraits by John Smibert, Jonathan B. Blackburn, Robert Feke, Peter Pelham, and John Singleton Copley are lent by

The American Antiquarian Society of Worcester.
 W. Irving Babcock, of New York.
 Bowdoin College, Brunswick, Me.
 "The Brook," of New York.
 Mrs. Underhill A. Budd, of New York.
 William Smith Carter, of New York.
 Mrs. George H. Clements, of New York.
 Mrs. H. J. Hayden, of New York.
 David P. Kimball, of Boston.
 The New York Public Library.
 Mrs. Elisabeth Mathews Richardson, of Roxbury.
 Rhode Island School of Design of Providence.
 John Richard Savage, of Garden City, N. Y.
 Mrs. Peter J. L. Searing, of New York.
 The Corporation of Trinity Church, New York.
 Daniel Berkeley Updike, of Boston.
 W. H. Wentworth, of Lexington, Mass.

Dr. Leonard Wheeler, of Worcester, Mass.
 Prof. Theodore S. Woolsey, of New Haven, Conn.

EVENING RECEPTION

THE reception tendered by the Trustees to Members and their friends on the occasion of the opening of the newly arranged rooms devoted to Egyptian Art, the loan collection of early American portraits, and that of early American silver will be held on Monday evening, November 6th, from half past eight until eleven o'clock.

Entrance to the Museum will be by the Central Park door, where tickets should be presented.

Music will be furnished during the evening by members of the New York Symphony Orchestra, under the leadership of the concert-master, David Mannes. The following programme will be rendered:

1. Gluck.....Overture to Iphigenia in Aulis.
2. Elgar.....Allegro from Serenade in G major—Op. 20.
3. Bach } Aria in C major.
 } Gavotte in D major.
4. Rubinstein....Music of the Spheres
5. Wagner.....Quintet from Die Meistersinger.
6. Schubert.....Moment Musicale.
7. Tschaiowski..Andante Cantabile.
8. Mendelssohn..Spring Song.
9. Svendsen.....An Icelandic Melody.
10. Dvořák.....Humoresque.
11. Beethoven....Theme and Variations from Quartet in A major—Op. 18.
12. Lully.....Menuett.
13. Volkmann....Serenade.

A GROUP OF THE NATIVITY

BY ANTONIO ROSSELLINO

THE polychrome terra-cotta group representing the Nativity, by Antonio Rossellino, now on exhibition in the Wing of Decorative Arts, will be especially welcome to all friends of the Museum as an accession

ing realistically the scene in the manger at Bethlehem began early in the thirteenth century, and has continued in all Catholic countries to the present day. In 1223 when Saint Francis of Assisi visited Rome, he explained to Pope Honorius III certain plans he had conceived of representing in a life-like way the Birth of Christ as it was described in the Bible. The plans met with



THE NATIVITY
BY ANTONIO ROSSELLINO

which brings to this country one of the most beautiful sculptures of the Italian Renaissance. What constitutes beauty is, on the whole, a matter of taste, and it is seldom that the general public and the special student of art agree on this subject. At the same time, however, there are works of art of such superlative merit that they claim the high and unstinted admiration of all. To this group of masterpieces belongs the presepio recently acquired by the Museum.

The Birth of Christ is one of the oldest motives in Christian art. The use of sculptured groups at Christmas time represent-

the Pope's approval, and Saint Francis on his way back from Rome, chancing to find himself at Greccio on Christmas Eve, arranged a presepio group of the Divine Child in His Crib surrounded by the Virgin, Saint Joseph, the ass and the ox, and the wondering shepherds. From that time on "cribs" have been shown in Catholic churches from Christmas Eve until the day of the Octave of the Epiphany "in order to remind the Faithful of the mystery of the Incarnation and to recall the historical event."

Very few of the older presepii are preserved. One of the largest is said to belong

to the Franciscan Church of Ara Coeli in Rome. The Santo Bambino di Ara Coeli is carried in procession yearly, when the Minister General of the Order, acting for the Holy Child, solemnly blesses the city from the entrance of the church. The figures in the Museum's group, except the Child, are mounted on wooden bases which are later, however, than the sculptures, and from the evidence of chains still attached to the bases

difficult to imagine how the group could be improved by the addition of other figures. It is precisely this simplicity in the grouping and treatment of accessories that constitutes one of its greatest charms.

Florentine sculpture was at its height about two hundred and fifty years after the institution of the presepio by Saint Francis, when this group was modeled by Antonio Rossellino. This artist is best known in



SAINT JOSEPH
DETAIL FROM THE NATIVITY
BY ANTONIO ROSSELLINO

of the ass and ox, it would seem that they were drawn at some time in procession.

In spite of this usage, however, the group is preserved in remarkable condition. Few terra-cotta figures of this period can compare in purity and freshness of color with the figure of Saint Joseph, while the Virgin shows only a few touches of repainting in the face and costume. Very probably the group consisted originally of only the five figures now exhibited, as there are numerous representations of this subject both in painting and in sculpture in which the shepherds are omitted. Indeed, it would be dif-

America by his portrait heads of children, in which he is more pleasing than his great predecessor Donatello, and more nervous and temperamental in style than Luca della Robbia. The head of a laughing cherub in the possession of the Museum (see the BULLETIN of November, 1907), the youthful Saint John the Baptist in Mr. George Blumenthal's collection, which has been exhibited several times at the Museum (see the BULLETIN of June, 1909), and especially Mr. J. Pierpont Morgan's famous bust of the Youthful Christ, formerly in the Hainauer Collection, are splendid examples



THE VIRGIN
DETAIL FROM THE NATIVITY
BY ANTONIO ROSSELLINO

of these child portraits. The transition from these marble busts to the Nativity group, executed in terra cotta and from its destination bound to follow a traditional arrangement, is less marked than it might at first appear. In these figures, as in the portrait heads, the same remarkable sense of realism is combined with the expression of a naïve religious feeling.

Undoubtedly the presepio was expected to give an illusion of reality so that the pious worshipers at the Christmas Mass might carry away with them the impression of a real vision. It shows a fine artistic restraint on the sculptor's part that having this end in view he did not overstep the limits to which the imitation of nature may be carried without violating the principles of true art. As it is, the figures that make up this group, although under life-size, give an impression of reality, when seen in a favorable light, that is almost deceptive, so well does the painted terra cotta reproduce the living texture of the skin, so natural is the modeling of the face and hands, so convincing the coloring of flesh and costumes.

The size of the figures, approximately half that of life, was selected with a fine sense for ideal proportions, as were the harmonious measures of each individual part of the figures. The Virgin's face in its graceful proportions defines perfectly a lovely type of female beauty. A slight exaggeration of the more expressive elements of the face adds the charm and appeal of sentiment to her beauty; the eyelids are heavy and give the eyes a veiled, mysterious expression; the nostrils of the nose are sensitively contracted; the upper lip protrudes over the lower and the corners of the mouth are slightly turned up in a smile of naïve and astonished joy. The beautifully rhythmic lines of the hair and the curves of the eyes and mouth contrast with the simple directness of the folds of drapery covering the slender, virginal figure. The slight bending of the head and the hands folded in adoration are expressive of the same sincerity and devotion that irradiate the face.

Equally successful is the figure of Saint Joseph, seated in a meditative pose, his face mild and thoughtful. He contemplates the Child with an intensity of emotion that par-

allels the Virgin's maternal love. The Child, lying supine with his chubby legs crossed and one hand playfully held up, has all the charm that we would naturally expect in the work of a sculptor who excelled in the depicting of childhood.

The group was probably executed by Rossellino shortly before the marble altar-relief of the same subject in the Piccolomini Chapel in the church of Monte Oliveto at Naples, which dates about 1470. In this relief of the Nativity, the St. Joseph and the Child have much the same position and expression as in our group; the Virgin, however, is older and less beautiful. The Museum's group bears the same relation to the marble relief, which was partly executed by pupils, that the terra-cotta tondo of the Nativity in the Berlin Museum does to the one in marble in the Museo Nazionale in Florence. The version in terra cotta is the earlier and the more beautiful.

W. R. V.

DEPARTMENT OF CLASSICAL ART

RECENT ACCESSIONS



FIG. 1. HEAD FROM A RELIEF
IV CENTURY B.C.

CONTRARY to our practice in recent years of having all the objects purchased for the Classical Department sent over in one consignment and exhibited together at the end of the year, the accessions have this year been shipped at various times soon after they were acquired. Thus, one of the most important acquisitions—a marble head of Epicurus—has already been placed on exhibition (see Gallery 11). In the Re-

cent Accessions Room have now been assembled most of the classical objects so far obtained, though these in no way represent the whole of the year's purchases. The two most important pieces—a large Greek tombstone and a marble torso of Herakles—have been placed respectively in the Entrance Hall and in Corridor 14. They will be published in detail later.



FIG. 2. STELE OF A YOUNG GIRL
ATTIC, V CENTURY B.C.

Among the objects in the Recent Accessions Room one of the most attractive is the stele of a young girl clothed in a Doric chiton (fig. 2), which forms a valuable addition to our collection of Greek tombstones. She is represented standing, looking to the left with head slightly inclined, holding up in one hand a pomegranate, while the other grasps a bag. In style the figure is closely

associated with the maidens on the eastern frieze of the Parthenon, and it is to this period that our relief undoubtedly belongs. The exquisite simplicity of the pose and the fine, broad treatment of the drapery are characteristic of the best period in Greek art. Unfortunately the head is not well preserved and a hard incrustation covers part of the surface. The height is 3 ft. 3 in. (99 cm.)

Of great beauty is the large Greek marble head of a youth (height 13 in. [33.1 cm.]), evidently broken from a relief (fig. 1). The head is slightly raised and turned to the left. The characteristics of its style point to the fourth century B.C. and more especially to the school of Skopas as its origin. As this is the first Skopasian head of importance in our collection, it might be well to point out the chief peculiarities of this most individual of Greek sculptors. Unmistakable even to the casual observer is the quality of intensity, which is the chief characteristic of all Skopasian heads and which becomes particularly noticeable when we compare it with the calm, dreamy expression of the heads of Praxiteles, the younger contemporary of Skopas. The expression of fiery energy is conveyed by the following peculiarities of technique which can all be well studied in our head: The lower part of the forehead is made very prominent so as to project beyond the upper half. The eyes thus appear very deep set, an effect which is heightened by the abrupt transition from the brow to the socket of the eye. The lower lid is strongly marked, but the outer end of the upper lid is almost hidden by the overhanging brow. The muscle below the eye is well developed, thus rounding out the deep hollow in which the eye is set. The eye itself is wide open and turned upward. The nose is rather large, with inflated nostrils, and the sensitive lips are slightly parted. The shape of the head is broad and short, though its squareness is not so marked in our head as in the two heads from Tegea, the chief monuments we possess of Skopas' work (see casts Nos. 716, 717). Characteristic is also the treatment of the hair with its short, massy curls.

An excellent specimen of Greek work in ivory is a small relief (height 5½ in. [14.3

cm.) representing a girl playing the lyre and dancing to its music (fig. 3). It belongs to the advanced archaic period, as is shown by the formal treatment of the drapery and the representation of the features, such as the eye in full front instead of in profile. The execution is excellent. On face, neck, arms, and feet the modeling is beautifully rendered by subtle gradations of surface,



FIG. 3. SMALL IVORY RELIEF
VI CENTURY B.C.

while the drapery and the lyre are represented with a delicate crispness which makes this relief a small masterpiece. The surface is slightly convex; moreover, on both the upper and the lower edge are two rivet holes, in one of which the rivet is still preserved. The relief must therefore have served to decorate some curved object, probably a box.

Among the bronzes should be noted a fine statuette of Poseidon (fig. 5), beautifully preserved except that the surface is covered

with a modern patina of greenish black color (height $4\frac{3}{4}$ in. [12.1 cm.]). He is nude and stands erect with his weight resting on his right leg and the left slightly drawn back. His left arm is raised and probably held the trident; the right, of which only the upper part is preserved, is lowered. This type goes back to an original of the early fourth century B.C., which is preserved in the famous bronze statuette in the Antiquarium, Munich. (Christ, *Führer*, No. 373, p. 56, pl. 5). This type became generally accepted as a fitting representation of Poseidon, as can be seen from the extant copies. Our example is of Roman workmanship and is said to have been found at Leicester Fosse, England. The loss of the attributes makes it impossible to say definitely whether Zeus or Poseidon is represented, since the same attitude is used for both; but the bushy hair in our figure makes the identification as Poseidon more probable. A charming statuette of Poseidon, in the same attitude, only reversed, belonging to the end of the fourth century, will be found in the Bronze Room, Gallery 12 (Reg. No. 06.1058).

A statuette of Aphrodite, of good workmanship but somewhat broken, is of special interest in being an exact reproduction of the famous Knidian Aphrodite of Praxiteles (fig. 4). Both legs from the knees down and the left arm from below the shoulder are missing; it is therefore impossible to determine whether the left hand held an attribute, as is usual with statuettes of the Knidian type (see Bernoulli, *Aphrodite*, p. 218), or whether it grasped the drapery at her side, as in the Praxitelean original. But the attitude of the left arm, the position of the legs, the pose of the head, as well as the proportions of the body, all correspond with the Knidian Aphrodite. Moreover, though our figure is on a so much smaller scale and executed in Roman times, the artist has been able to impart to it something of the charm of its famous original.

A spirited piece is a small group representing two men fighting (fig. 6). It is worked in high relief, some parts being in full round, and must have served as an attachment to some object. A warrior, clothed in a helmet and cuirass, is placing



FIG. 4. BRONZE STATUETTE OF
APHRODITE, KNIDIAN TYPE



FIG. 5. BRONZE STATUETTE OF
POSEIDON



FIG. 6. BRONZE RELIEF
ROMAN PERIOD

his foot on his vanquished opponent and is threatening him with his sword. The warrior is characterized as a Roman soldier by the shape of his helmet, which is of caplike form with cheek-pieces, and by the scallop-shaped appendages beneath the cuirass. His opponent wears only a tunic and shoes, and the long hair and beard mark him as a

in. [11 cm.]), deserves attention for its careful execution. The head is modeled in a lifelike manner and the whole body is covered with small incisions, which successfully give the appearance of an animal's hide. He has an unusually large dewlap. The tail is worked in a separate piece and inserted.



FIG. 7. TERRA-COTTA STATUETTE
IV CENTURY B.C.



FIG. 8. TERRA-COTTA STATUETTE
"TANAGRA" TYPE



FIG. 9. GREEK TERRA-COTTA ANTEFIX

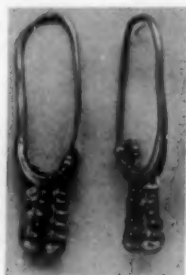


FIG. 10. GOLD EARRINGS
VI CENTURY B.C.

barbarian. Similar groups can be found on Roman monuments commemorating the victories of the Roman army, such as the Trajan column, the column of Marcus Aurelius, and the Arch of Septimius Severus.

A Roman statuette of a bull (length $4\frac{5}{8}$

A female head with a diadem belongs to the interesting series of vases in the shape of human heads of which a great number have been discovered both in bronze and terra cotta. Their original purpose is not quite certain, but they apparently served as per-

fume vases. Our example is suspended from a handle by means of two chains which are fastened to the head by bird-shaped attachments. At the top is the usual opening, but there was apparently no mouth or cover. The bottom is missing, but there are clear traces that it existed; in some instances we find these vases actually made without a bottom, in which case they

The terracottas consist of an antefix and four statuettes. The antefix is decorated with an effective design in relief consisting of two goats' heads, butting, which rise from *akanthos* leaves and are surmounted by a palmette; the whole rests on a frieze decorated with a tongue pattern (fig. 9). There are extensive traces of paint preserved, such as a brilliant blue on



ADORATION OF THE KINGS
BY A PUPIL OF GIOTTO

could not have served for actual use but only for grave offerings.

A diminutive statuette of Herakles, in silver, represents the hero standing, with head slightly inclined to the right, and wearing a wreath with long ends. He is nude, and both hands being broken off, the attributes are missing. But the type is that rendered familiar by countless representations of the bearded Herakles in late Greek and Roman art. To the right of the plinth, which is in one piece with the statuette, are remains of four paws. Possibly the Nemean lion was here represented crouching, or more probably the dog Kerberos, as in the Giustiniani Herakles in Rome. The workmanship is Roman.

the background and a brownish red on the horns of the animals. The workmanship is Greek and of great delicacy, the surface of the leaves and the shaggy hair of the goats being particularly well rendered.

Among the statuettes two are of "Tanagra" type (fourth century B.C.). One is a charming figure of a seated girl, of exceptionally fine execution and preservation, clothed in chiton and himation and looking to the left (fig. 8); the other represents a girl, standing, enveloped in drapery. Of the later "Myrina" type is a woman seated on a rock holding an apple in one hand and a fold of her drapery in the other. Of great interest is the figurine of a woman sitting on a rectangular seat placing her arm round a

tombstone by her side (fig. 7). The tombstone is decorated with a loutrophoros (marriage-vase) in relief and is surmounted by an akroterion of volutes with an owl in the center. The woman is clothed in chiton and himation and wears a veil over her head. The presence of the tombstone seems to indicate that this is a funerary figure.

Lastly must be mentioned a pair of gold earrings from Naxos which are of the type prevalent in Ionia during the sixth century B.C. (fig. 10). They are boat-shaped, with one end elongated, and each has two quadrilateral pendants decorated with spirals and pointed bosses. These are exhibited in the Gold Room (Floor II, Gallery 32.)

G. M. A. R.

THE ADORATION OF THE KINGS

BY A PUPIL OF GIOTTO

THIS picture, lately bought by the Museum, is now on exhibition in Gallery 33. It is painted in tempera against a gold background on a panel $17\frac{3}{4} \times 17\frac{1}{4}$ inches.

The painting comes from the Fuller Maitland Collection at Stanstead house. Our panel is one of two known fragments of an altarpiece, the other, of similar size and scale, having for its subject The Burial of Christ.

The treatment of the theme in our picture is unusual for its time, in that the appearance of the angel to the shepherds, generally coupled with the Nativity, is here joined to the Adoration of the Kings. Also the pose of the Madonna is one more often found in the representations of the Nativity. In the popular interpretations of the visit of the wise men, she is seated and receives her guests like a queen who gives audience, and they come with a great train of followers and beasts of burden. But in our painting she is lying listlessly on her couch by the manger under the shed where she found shelter when "the days were accomplished," and the Magi come unattended and with none of the attributes of their journey. The accustomed gala of the Epiphany is quite lacking, but in its place is a plain and direct telling of the story, al-

most austere, were it not for the beauty of the brilliant and daring color and for the tenderness of the conception.

The arrangement of the picture is as follows: The reclining figure of Mary, who wears a rich blue mantle, is in the center of the panel. Below her, in cloaks of vermilion, light yellow, and purplish rose, are the three kings, one of whom has taken off his crown and given his offering to Saint Joseph, in order that he may kneel down and reverently lift the Christ-child from the manger. Two shepherds are higher up at the left, and above the summit of the mound of rock against which the shed is built are four angels. One with clasped hands leans in adoration over the ridge of the hill; two raise their arms joyfully as if announcing to Heaven the great fulfillment; another hovers in the midst of flight with hand outstretched toward the shepherds. These latter wear the hooded cloaks of the peasants of the time and one carries bagpipes, in such details exemplifying the direct observation of life which was one of Giotto's precious importations into Italian painting. With admirably noted posture, the shepherd's dog looks up at the angel. The skill of the painter in the delineation of animals is further shown in the sheep and two goats at Saint Joseph's feet, which here represent the flocks of the shepherds, and in the ox and ass whose heads appear above the manger.

The composition follows no familiar work by Giotto, but resembles the Nativity in the Arena Chapel at Padua. The attribution of the work to any known painter is uncertain at present, but all will agree that he was one of the best of Giotto's pupils and in closest touch with the master. He has succeeded in bringing an intimate human sympathy into the cathedral-like solemnity of his picture, and has chosen throughout attitudes and gestures that express clearly the moving thought and condition of each of his personages—be it the languor of the mother on her child-bed, the veneration of the wise men, the birdlike movements of the angels, or the homely ways of country people.

I am of the opinion that the painting was executed in Giotto's lifetime, that is to say, before 1337. B. B.



PRINCIPAL ACCESSIONS

BEQUEST OF MISS JOSEPHINE L. STRONG.—By the bequest of Miss Josephine L. Strong a pitcher and basin of the late eighteenth century, made in China for the English market, have been added to the Museum's collection of Lowestoft ware.

A PAPAL DOSSAL.—Mr. John Marshall has presented to the Museum a large altar hanging, or dossal, which was made for Pope Alexander the Seventh in 1659. Alexander was Fabio Chigi of Siena and the Chigi arms, a six-peaked mountain surmounted by a star, the whole surrounded by a great oak wreath, embroidered in gold on red damask, form the chief decoration of the hanging. Around the center panel is a deep border of green velvet, on which at the top the device of the papal tiara and keys is worked in appliqué. Two elaborate star ornaments appear at the sides, and at the bottom the following inscription: ALEXANDER · VII · P · M · ANNO · QUARTO.
D. F.

GIFTS OF TAPESTRIES.—A set of six tapestries representing Scenes from the Life of Christ, of Alsatian manufacture of the end of the sixteenth century, has recently been given to the Museum by Mr. J. Pierpont Morgan. These tapestries, from the Muller Collection, measure each $39\frac{1}{4}$ inches in height by $29\frac{3}{4}$ inches in width, and are richly interwoven with gold and silver. Their tonality is soft and harmonious, given variety by passages of pure, strong color and by the glint of the metal-wound threads.

The scenes are framed at the sides by half columns, and at the top by extended scrolls with lettering giving subjects and Biblical references. Each tapestry is dated and signed with the monograms A R and M G. The former of the two signatures will be found in the list of tapestry marks in W. G. Thomson's *History of Tapestry* under the number 319 as occurring in a set illustrating Scenes from the Life of Christ, Alsace, 1592, evidently the tapestries now owned by the Museum. Otherwise both monograms are unidentified and must await the results of much-needed research work on the subject of tapestry-weaving in Germany.

Two of these tapestries are dated 1592, two 1595, and one each, 1598 and 1600. Three of the tapestries are after woodcuts (The Small Passion, about 1509-1511) by Albrecht Dürer. These are Christ washing the feet of the Apostles (1595), Christ bearing the Cross (1598), and the Ascension (1592). Two others, the Elevation of the Cross (1600) and the Pentecost (1592), are from cartoons of the school of Dürer; and one, the Baptism of Christ (1595), is after Martin Schöngauer.

Mr. Alexander Smith Cochran has presented to the Museum a Flemish tapestry of the eighteenth century, effective in its decorative treatment of foliage and flowers.
J. B.

A GIFT OF FURNITURE.—The collection of English furniture has been considerably enlarged by a splendid gift of sixteen pieces from Mr. Alexander Smith Cochran. A sofa and six armchairs, all covered with embroidered tapestry, and an inlaid grand-

father's clock in Dutch style belong to the period of Charles II, while a fine walnut chest with four drawers inlaid with marquetry is of the William and Mary time. The other pieces were made in the first half and middle of the eighteenth century. Of special interest is a charming little Queen Anne chest of drawers with folding top, a Chippendale mahogany folding table, and a commode. The latest piece is a satinwood cabinet with curved front in the Adam style.

W. R. V.

A THIRTEENTH CENTURY BUST.—The twelfth and thirteenth centuries show the greatest period of French sculpture, that of the great cathedrals of Chartres, Rheims, and Amiens. Works of this period are very seldom found outside of the churches for which they were made, as the art of sculpture was then closely associated with that of architecture, and the statues have only in rare instances been removed from the walls of the churches of which they formed a part. For the most part, the Gothic sculptures now in museums belong accordingly to the later periods, especially to the fourteenth and fifteenth centuries, when the art of sculpture became more independent and produced individual pieces of works for altars and church interiors. The

French sculpture represented in our Museum is chiefly of this later period. An enthroned Virgin and Child, a well-known group in wood from a church in Auvergne, is our only example of the hieratic French sculpture of the twelfth century. There has now been acquired a wooden bust of an angel (representing, perhaps, the archangel Michael) of the thirteenth century that will serve as a connecting link between this early Virgin and the sculptures of later periods. This bust shows the transition from the archaic Romanesque style to the Gothic. The type of the face with the low forehead, small closed lips, and full round cheeks reminds one of the well-known figures at Rheims; the modeling of the face is of no less delicacy than that of the cathedral sculptures. The beginning of the Gothic period is also shown in the slight smile and the curling hair, while the rigid lines of the figure and the almond-like shape of the eyes are characteristic of the earlier style. As in all works of this period, the keen realism, which shows itself in the asymmetric treatment of the sides of the face, the costume with the double collar, and the ornament on the forehead, is combined with the sensitive expression of an ideal type of beauty.

W. R. V.



NOTES

RECENT LOANS.—J. P. Morgan has increased the large number of his valuable loans to the Museum by the addition of the following paintings:

Legend of St. Nicholas, two paintings,	Garofalo.
Portrait of a Man,	Hans Memling.
Repose in Egypt,	Gerard David.
Man Holding a Book,	Flemish School.
The Toilet,	Terborch.
Landscape,	Van der Neer.
Portrait of a Man,	Corneille de Lyon.
Portrait of a Man,	Corneille de Lyon.
Jean Sire de Rieux,	Holbein.
Adoration of the Shep- herds,	Koffermans.
Portrait of a Man,	Holbein.
Lady Jane Grey,	Unknown.
Charles I.,	After Van Dyck.
Portrait of a Man,	Unknown.

As yet it is impossible to say in what galleries these works will be exhibited. A detailed note will appear later. B. B.

THE LAZARUS SCHOLARSHIP.—The sixth competition for the Jacob H. Lazarus Scholarship for the Study of Mural Painting, which was held during the summer under the direction of George W. Breck, has resulted in the appointment of Frederick C. Stahr, of Stapleton, S. I.

Mr. Stahr was born in 1876 in New York. He studied at the National Academy of Design, and in the Royal Academy of Bavaria at Munich. Arrangements have been made with the American Academy in Rome, by which Mr. Stahr will share the privileges of the Academy during the term of his scholarship.

The jury of award was comprised of the following gentlemen:

George W. Breck, Henry Bacon, Edwin H. Blashfield, Frederic Crowninshield, Daniel C. French, A. D. F. Hamlin, Francis C. Jones, George W. Maynard, Andrew T. Schwarz, Robert K. Ryland.

CHANGES IN THE GALLERIES.—Galleries 22, 23, and 24 in Wing F have been rearranged. Some pieces of furniture have been retired. These include an American bureau, about 1800 (Bolles Collection), and some Empire chairs. Some English ceramic examples were retired and replaced by others, notably part of the Sino-Lowestoft set, bequeathed by Mr. James T. Woodward, which is shown now with some of Mr. Marquand's. About half of our collection of American glass has now been put on exhibition. Two large Hurricane glasses from the James Collection are shown. In addition to these, the following pieces have been newly put on exhibition:

GALLERY 22

Portrait of James II. (?), English, seventeenth century.

GALLERY 23.

Desk, third quarter of the eighteenth century (Bolles Collection).

Dressing Table, middle of the eighteenth century (Bolles Collection).

Four brass lamps (two in Gallery 24) (Bolles Collection).

Oval Portrait of George Washington (Cole Collection).

Mezzotint, English, eighteenth century (gift of A. A. King, 1887).

GALLERY 24.

Gilt clock, early nineteenth century (James Collection).

Portrait by F. R. Smith, 1810 (James Collection).

Tea caddy and two Lowestoft vases (James Collection).

J. B.

THE LIBRARY.—The additions to the Library during September were one hundred and seventy volumes, divided as follows:

By Purchase.....76
By Gift.....94

The names of the donors are Mr. John H. Buck, Mr. George A. Hearn, Mr. Hugo Helbing, Mr. Robert Hewitt, Mr. George

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Leland Hunter, Miss Florence N. Levy, Mr. B. W. F. van Riemsdijk, and Mr. P. F. Schofield.

One proof engraving, *Portrait of a Man*, by Rembrandt, was presented by the engraver, Mr. Henry Wolf.

The attendance during the month was five hundred and ninety-three.

MR. DURR FRIEDLEY, a graduate of this year at Harvard College, has been ap-

pointed Assistant in the Department of Decorative Arts.

RECENT LOANS.—In Gallery 40A on the First Floor has been placed on exhibition the skull of a girl crowned with a gold wreath, which has been lent to the Museum by J. Pierpont Morgan. The skull and wreath were found in a tomb at Canosa in Southern Italy and belong to the Roman period.



COMPLETE LIST OF ACCESSIONS

SEPTEMBER 20 TO OCTOBER 20, 1911

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN.... (Floor 1, Wing E)	Three sculptors' models and a prehistoric flint knife; model dagger (wood), XII dynasty.....	Gift of Mr. J. Pierpont Morgan.
	Roman mummy with Fayum portrait panel in position.....	Purchase.
ANTIQUITIES—CLASSICAL...	†Four terracotta statuettes, terracotta relief, fragment of a red-figured vase, bronze relief, two small bronzes, copper weight (talent), pair of gold earrings, ivory relief of a dancing girl, and a fragment from a glass vase.....	Purchase.
	*Seven Greek and Roman gems.....	Purchase.
ARMS AND ARMOR.....	†Bronze sword, Assyrian; two hunting knives and a hunting lance, Italian, late sixteenth or early seventeenth century.....	Gift of Mr. J. Pierpont Morgan.
CERAMICS.....	†Fragment of a lustre tile, Persian, thirteenth century; two bowls, Sung and K'ang-hsi periods, Chinese; flower-pot, Korean sixteenth century.....	Purchase
	†Glazed figure, Palissy ware, French, sixteenth century.....	Purchase.
	†Six majolica pitchers, Italian, fourteenth century.....	Gift of Dr. Wilhelm Bode.
	†Four printed-ware pitchers, English (Liverpool), early nineteenth century.....	Gift of Mr. William F. Havemeyer.
	†Basin and pitcher (so-called Lowes-toft), Chinese, eighteenth century.	Bequest of Miss Josephine C. Strong.
ENAMELS.....	†Enameled copper plaque, Christ Bearing Cross, North Italian, sixteenth century.....	Purchase.
	†Pair of Battersea enamel candlesticks, English, eighteenth century; pair of champlevé enamel pricket candlesticks, Limoges, fourteenth century.....	Purchase.
FURNITURE AND WOODWORK	†Inlaid corner washstand; toilet mirror, upright mirror, barometer, and globe on stand—Sheraton; miniature writing table, miniature toilet mirror, and a lace pillow stand, English, eighteenth and early nineteenth century.....	Purchase.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 3).

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CLASS	OBJECT	SOURCE
	Sofa, six armchairs, and an inlaid grandfather's clock, period of Charles II, about 1680; chest of drawers and eight-cornered table, period of William and Mary, about 1700; armchair and small chest of drawers, Queen Anne period, about 1710; folding table and small round-topped stand, early Chippendale, 1730-1740; commode Chippendale, about 1750; cabinet, Adams period, about 1800—English.	Gift of Mr. Alexander Smith Cochran.
IVORIES.....	*Copy of an ivory chessman representing a knight in the armor of the thirteenth or fourteenth century.	Gift of Sir Thomas Brock.
METALWORK.....	†Gold crucifix, North Italian, period of the Longobards, sixth or seventh century.	Purchase.
	†Brass chair, English, about 1810....	Purchase.
MINIATURES.....	†Portrait of a Man, Swiss, about 1812; Portrait of a Man, attributed to Busset, French, Directoire period; Portrait of a Lady, English, about 1812.	Purchase.
MUSICAL INSTRUMENTS....	*Rattle, Arapaho Indian, nineteenth century.	Gift of Mrs. John Crosby Brown.
	*Virginal, by Hans Ruckers, Antwerp, 1622; spinet, by Pasquino Querci, Florence, 1615; miniature spinet and two mandolins, Italian, seventeenth century; portable piano, German (?), early eighteenth century.	Gift of Mr. Bern. Boekelman.
PAINTINGS.....	†Painting on linen, Chinese, Ming period.	Purchase.
(Floor II, Room 33)	Adoration of the Magi, by the School of Giotto, Florentine, early fourteenth century.	Purchase.
	*Adoration of the Kings, by Quentin Massys, 1460-1530.	Purchase.
	*Landscape, by Philip de Koninck, 1619-1688.	Purchase.
	†Portrait of a Man, by Peter Paul Rubens.	Gift of Mr. J. Pierpont Morgan.
	†Imaginary Landscape, by Asher Brown Durand.	Gift of Mr. J. Pierpont Morgan.
	†Portrait of Queen Elizabeth, attributed to Lucas de Heere, about 1572; Portrait of Admiral Jacob Binkes, by Nicholas Maes, 1676;	

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 3).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	Portrait of the Wife of Admiral Jacob Binkes, by Nicholas Maes, 1676.....	Gift of Mr. J. Pierpont Morgan.
SCULPTURE..... (Floor I, Wing F, Room 1)	Five figures representing The Nativity, painted terracotta, by Antonio Rossellino, Florentine, 1427- (about) 1478.....	Purchase.
	†Terracotta group, The Visitation, in the manner of Luca della Robbia, Italian fifteenth century.....	Purchase.
	†Bust of an Angel, in wood, French, thirteenth century.....	Gift of Messrs. Marx Frères.
	†Virgin and Infant, half figure, in carved wood, attributed to Jörg Syrlin, South German, about fifteenth century.....	Purchase
TEXTILES.....	†Six tapestries representing Scenes from the Life of Christ, Alsatian, end of sixteenth century.....	Gift of Mr. J. Pierpont Morgan
	†Velvet brocade, Italian, sixteenth century.....	Purchase.
	†Papal hanging of Alexander VII, dated 1659.....	Gift of Mr John Marshall.
	†Piece of velvet brocade, Italian, about 1600.....	Gift of Mr. Leon Hirsch.
	*Tapestry, Flemish, eighteenth century.....	Gift of Mr. Alexander Smith Cochran.
	†Example of early stumpwork, period of Charles II, needlework picture, Ann Taylor 1816—English.....	Purchase.
COSTUMES.....	†Knitted dress, jacket, and a pair of socks, German (Hanau), about 1780.....	Gift of Miss Minna Ritzmann.
	†Dress, pocket, and two scarfs of a Tchuvashi costume with Ural-Altaic design, Southeastern Russia, nineteenth century.....	Gift of Miss Isabel Hapgood.
	†Two skirts, two aprons, two chemises, sash, pair of shoes, and a pair of leggins from the Village of Yosnaga Polyana, Russian, nineteenth century.....	Gift of Miss Isabel Hapgood.
	* Not yet placed on Exhibition.	
	† Recent Accessions Room (Floor I, Room 3).	

LIST OF LOANS

SEPTEMBER 20 TO OCTOBER 20, 1911

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN.... (Floor I, Wing E)	Two papyri and a brush.....	Lent by Mr. J. Pierpont Morgan
	Three ushabti figures with their implements, from the Tomb of Ua and Tua; two ushabti boxes; blue-glazed "ankh", ushabti coffin model, and a papyrus roll from the Tomb of Thothmes IV; bronze bowl with Hathor cow, Rekmara Tomb; gold neck of a silver vase with Hathor heads and cats, XIX dynasty; gold strainer from Bubastis, XIX dynasty; alabaster portrait head belonging to a canopic jar of Queen Tii; two alabaster canopic jars with heads of Amseth and Hapi; eight small faience objects from Tomb of Queen Tii; headless stone statuette of Amenhotep III; prehistoric ivory comb-head; alabaster monkey jar, Merenre; six glass vases and one glass bowl, XX dynasty.....	Lent by Mr. Theodore M. Davis.
ANTIQUITIES—CLASSICAL.... (Floor I, Room 40A)	Roman gold wreath (on the skull of a girl).....	Lent by Mr. J. Pierpont Morgan.
CERAMICS.....	*Vase and cover with figures, Chinese, Ch'ien-lung period.....	Lent by Mr. J. Pierpont Morgan.
ENAMELS.....	*Enameled clasp, Limoges, fourteenth century.....	Lent by Mr. J. Pierpont Morgan.
FURNITURE AND WOODWORK	†Coffer with painted miniature panels, Venetian, sixteenth century.....	Lent by Mr. J. Pierpont Morgan.
IVORIES.....	*Plaque, The Creation, Italian, eleventh century.....	Lent by Mr. J. Pierpont Morgan.
METALWORK.....	*Processional silver cross, Spanish, twelfth century.....	Lent by Mr. J. Pierpont Morgan.
	*Five pieces of silver, American, late eighteenth and early nineteenth century.....	Lent by Hon. A. T. Clearwater.
	*Crystal cross, enameled, and with gold chain, German, sixteenth century.....	Lent by Mr. J. Pierpont Morgan.
(Floor I, Wing E)	Gold buckle and two gold bracelets, Byzantine and North Italian, sixth to seventh century.....	Lent by Mr. J. Pierpont Morgan.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 3).

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CLASS	OBJECT	SOURCE
PAINTINGS (Floor II, Room 34)	Landscape, by Aert. van der Neer; Portrait of a Man, by Hans Mem- ling; La Toilette, by Gerard Ter- borch; Portrait of a Young Man Holding a Book, Flemish, fifteenth century; two portraits of a man, by Corneille de Lyon; The Holy Family, by Gerard David; Portrait of Henry VIII (?), by Hans Hol- bein; Portrait of a Man in White Fur Coat and a Cap with Feather, artist unknown; Portrait of Lady Jane Grey (?), artist unknown; two paintings representing The Legend of Saint Nicholas, by Benvenuto da Garofalo Tisio;	
(Floor II, Room 34)	Charles I with Attendants, artist unknown; Portrait of a Man with Black Velvet Cap and White Fur collar, artist unknown; The Ad- oration of the Kings, by Coffe- mans	Lent by Mr. J. Pierpont Morgan.
SCULPTURE	†Head of Silenus, red marble, Italian, sixteenth century	Lent by Mr. J. Pierpont Morgan.
TEXTILES	*Three pieces of velvet, Italian, six- teenth and seventeenth centuries .	Lent by Mr. J. Pierpont Morgan.
(Floor II, Wing E)	Cap crown, five barbes, and a piece of lace, Flemish, eighteenth cen- tury; cap crown and eight pieces of lace, French, eighteenth century; chasuble, piece of cutwork, collar, barbe, and thirteen pieces of lace, Italian, seventeenth and eighteenth centuries	Lent by Mr. Richard C. Greenleaf, Jr.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 3).



THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 5 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

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COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 20,000 volumes, chiefly on Art and Archæology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte 10 A.M. to 5 P.M. and table d'hôte from 12 M. to 4 P.M.